Republic of the Philippines
Department of Education
Region VII, Central Visayas
CEBU NORMAL UNIVERSITY
Osmeña Boulevard, Cebu CIty, Philippines
GRADUATE DIPLOMA IN CULTURAL EDUCATION

CULTURAL EDUCATION 204:

ISSUES IN CULTURAL EDUCATION

PROCEEDINGS

GDCE LEVEL II – BATCH 6

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MESSAGE

My respect to our professor for issues in cultural education, Dr. Randy Nobleza, and to the students in this particular course, as well as also to our respected educators and dear partners in education who are present today. Today we gather under the theme EduCulture Bridging Traditions and Preserving our Heritage, a timely and meaningful call in an era where, where globalization, technology, and modern lifestyles continuously shape the minds of our learners. While progress brings many opportunities, it also presents a quiet challenge, and that is the gradual fading of our cultural roots, languages, values, and indigenous knowledge, especially among the younger generation.

Nowadays, in the Philippine basic education system, cultural education often competes with packed curricula, standardized assessments, and rapid-changing educational demands. Yet culture is not an add-on to learning. It is the very foundation of identity, the very foundation of values formation, and the very foundation of nation-building. When learners lose touch with their culture, they risk losing a sense of belonging, a sense of purpose, and a sense of pride in who they are.

As Filipinos, as teachers, we are more than facilitators of academic content. We are all cultural warriors. Inside our classrooms, we have the power to breathe into life, the history, the Philippine history, make traditions relevant, and integrate local culture into lessons in literacy, numeracy, science, math, and the arts, or any other subjects In the basic education, every story we tell, every example we give, and every value model can either preserve or slowly erase the richness of our heritage. Let us bridge tradition with modern pedagogy.

Let us make culture visible, lived, and celebrated in our schools. By doing so, we do not merely teach lessons, but we shape culturally grounded, proud, and socially responsible Filipino learners. May this gathering inspire us to stand form as guardians of our heritage and champions of a culturally responsive education system. Together let us ensure that Philippine culture is not only remembered, but continuously lived, honored, and passed on to the future generations.

DR. MA. NANCY CADOSALES
Associate Professor V

MESSAGE

Malapit na namang matapos ang taong ito. Ang bilis ng mga araw, ano? Ngayon ay Disyembre na at malapit na ang iba't ibang mga holiday activities natin. Malapit na rin ang ating bagong taon. Mag-countdown tayo. Subalit ang aking mensahe sa buong lalawigan ng Marinduque, sa bawat mamayang Marinduquenyo, ng institusyon, ng high learning, lalo na ang Marinduque State University na naging ilaw man tayo upang mangkamal ng kaalaman at karunungan ang bawat isa. Nagkaroon ng bawat pamilya ng inspirasyon.

Nagkaroon ng hanap buhay ang bawat kabataang Marinduquenyo nagsikap upang makapag-aral sa ating universidad. Ngayong taon, binabati ko po kayo, sampo ng buong pamunuan ng Marinduque State University. Maligayang Pasko po sa inyo. At nais ko na maging masaya ang daratingin yung mga araw. Hindi lamang ngayon, kundi sa susunod na mga taon. Ayusin na natin ang mga gusot, mga problema. Kalimutan natin ang pagkamuhi sa puso. Magsimula tayo ulit sa 2026. Nakikipagkaisa sa bawat mamamayan. Dala at handog ay pag-ibig, pag-uunawaan at pagliligaya. Magtrabaho po tayo na may karangalan at bawat isa ay ipagmalaki na tayo ay isang dito sa lalawigan.

Gusto kong magkaroon kayo ng magandang buhay at magkaroon ng bawat pangarap ng bawat isang upang magbigay pa ng lalong ugit ng kaligayahan sa bawat Marinduquenyo. Mula po sa Marinduque State University, alalahanin po ninyo na dito lagi mayroong po'y sa inyong tunan na nagamot. Mapagpalang araw po at gabayan tayong lahat ng masaganang buhay para sa bawat anak at magiging anak na siyang uugid ng pagbabago sa ating lalawigan.

DR. DIOSDADO ZULUETA
President, Marinduque State University

MESSAGE

CulEd 204 serves as a midpoint for Level 1 and 2 Cultural Heritage Education. With the enactment of RA 11961: Heritage Act of 2009 amendments with implementing rules and regulation. Informed with the previous reiteration of Module 6 and 7 about Rights of Nature and Futures Thinking and Strategic Foresight, this time CulEd 204 hinges on Human Ecology's transdisciplinal toolkit.

This year's CulEd 204 in Region 2: Cagayan region offered by the Isabela State University opened the opportunity for updating the modules crafted during the Covid19 pandemic and suited for the postpandemic next normal context. On top of the previous modules as fundamentals of Issues in Cultural Education: module 1 for Volatile, Uncertain, Complex and Ambiguous (VUCA); Module 2 about logframe, Module 3 on Open Space Technology; Module 4 with Appreciative Inquiry and Module 5 regarding inputs to impact, there are additional layers of challenges and concerns which are basis for an advocacy.

Cebu Normal University (CNU) Batch 6 chose all the keywords that is worthy for their own issues, concerns and challenges which would potentially inform Central Visayas' advocacy campaign. "Handumanan sa Kabilin: Kaugmaong Malamboon" is the central theme for this year's CulEd 204 unconference. Handumanan dwells on the nostalgic and emotive for the Cebuano, it's about keepsake, memento, memorial, remembrance and token. On the other hand, kabilin is the persistence of significance and meaning, it is all what it means as inheritance, heritage, legacy and patrimony for the Cebuano. Meanwhile, kaugmaon has the hopefulness and optimism for the future. Then, there is the idea of malamboon, the booming, flourishing and thriving element.

The CNU Batch 6 only has three groups, quite uncharacteristic of the previous batches. Group 1 deals with "Promoting Awareness and Preservation of Cebu Churches" with the discussants Fr. Danilo Noval and Fr. Andy Guban. Then Group 2 comes up with "Padayon Lapu-Lapu: Preserving our Cultural and Natural Heritage" with the reactors from no less the Department of Education local division: Mam Daria Nimenzo and Dr. Faith Bullo. Finally, Group 3 wraps up with "Roots in Rhythm: an advocacy for local music preservation" with the esteemed CNU chorale conductor Darlene Yap.

Though the December 20 is the end of the five meetings with the Graduate Diploma in Cultural Education (GDCE), they have already screen tested and recorded some if not all the parts of the Unconference. It is by December 27 the unconference would take its final form, as recorded and for rewatching during the holiday break before the year 2026 and the next CulEd course begins by January 3.

DR. RANDY NOBLEZA
Class Professor of Cultural Education 2024

MODULE 1:
Living in a VUCA World

GROUP ACTIVITY OUTPUT

(LUCITA, REYANE, ALEX, ROMMEL)

Group Activity

The class will integrate the individual output based on various disciplines: philosophy, sociology, anthropology, psychology, communication, natural sciences, education and national agencies/ organizations.

Discipline	Cultural Literacy	Cultural Education	Culture-Based Education
Philosophy	Cultural literacy is viewed as understanding Filipino identity, ethics, values, and worldview (Salazar; Freire).	Freire emphasizes that education should be rooted in critical cultural action, empowering learners to question social realities.	Salazar's *Pantayong Pananaw* provides philosophical grounding for a Filipino-centered curriculum that honors local epistemology.
Sociology	Banks explains that cultural literacy helps reduce prejudice, strengthens social cohesion, and deepens understanding of diverse groups.	Studies show that cultural education supports community identity, social participation, and heritage appreciation (UNESCO).	Case studies (Dela Cruz; UNESCO) highlight how community traditions, local history, and social structures shape effective culture-based teaching.
Anthropology	Anthropological perspectives highlight indigenous knowledge, rituals, and cultural symbols as essential to literacy (Salazar).	Estolas and Miole show the relevance of integrating indigenous lifeways, traditions, and linguistic diversity into the teaching system.	Research (Picpican et al.) confirms that embedding indigenous practices (e.g., *bayanihan*, *kuwentuhan*, rituals) strengthens student identity and rootedness.
Psychology	Bruner emphasizes that culture shapes cognitive development, meaning-making, and identity formation.	Cultural education improves learner motivation and resilience, especially in diverse and volatile contexts (Sartika et al.).	Culture-based pedagogy improves belongingness, emotional connection, and learner engagement (Caliboso et al.).
Communication	Byram highlights that cultural literacy enhances intercultural competence, sensitivity, and effective communication.	Cultural education strengthens multilingual communication, especially through mother tongue and local narratives.	Using storytelling, literature, and indigenous languages in instruction results in deeper comprehension and cultural connection (Caliboso et al.).
Natural Sciences	Cultural literacy includes recognizing indigenous ecological knowledge (traditional farming, medicinal practices).	Heritage and cultural education connect environmental practices with sustainability (UNESCO).	Culture-based education uses local ecosystem knowledge and community environmental practices as learning content (UNESCO; IPEd).
Education	Cultural literacy equips learners with identity, awareness, and the ability to navigate a VUCA (volatile, uncertain, complex, ambiguous) world.	The PCEP Framework and multicultural education frameworks standardize cultural competencies and teacher training.	Education grounded in local culture increases engagement, improves identity development, and contextualizes learning (Dela Cruz; IPEd; Picpican et al.).
National Agencies / Organizations	NCCA and UNESCO promote cultural literacy nationwide through policy frameworks and heritage programs.	National policies (PCEP, IPEd) institutionalize cultural education and integrate indigenous perspectives.	Agencies support schools through teacher training, cultural materials, community partnerships, and implementation of culture-based initiatives (UNESCO; NCCA).

HYGEIA E. BERCERO, SHERILYN TAMPUS. WENDY BACALSO DECEMBER 6, 2025

ISSUES IN CULTURAL EDUCATION

Question: The class will integrate the individual output based on various disciplines: philosophy, sociology, anthropology, psychology, communication, natural sciences, education and national agencies/ organizations also using RA 11961 as legal instrument.

	Cultural Literacy	Cultural Education	Culture-Based Education
Philosophy	Promotes understanding of universal values, ethics, and cultural worldviews that shape human thinking.	Teaches critical reflection on human behavior, belief systems, and cultural traditions.	Grounds learning in ethical practices, indigenous philosophies, and cultural perspectives.
Sociology	Builds awareness of social norms, roles, and cultural structures influencing society.	Examines how culture shapes social interactions, institutions, and group behavior.	Uses community-based studies and local cultural patterns as learning tools.
Anthropology	Enhances knowledge of human evolution, cultural diversity, and traditions across societies.	Provides systematic study of cultural practices, rituals, and artifacts.	Integrates local customs, indigenous knowledge, and cultural lifestyles into lessons.
Psychology	Encourages understanding of cultural influences on behavior, identity, and cognition.	Teaches how culture affects motivation, learning styles, and emotional development.	Designs culturally attuned approaches that respect learners' backgrounds and experiences.
Communication	Promotes awareness of verbal and non-verbal cultural symbols used in interaction.	Teaches effective communication strategies across diverse cultural contexts.	Uses local languages, stories, and culturally relevant media in communication activities.
Natural Sciences	Introduces cultural interpretations of nature, environment, and traditional ecological knowledge.	Teaches scientific concepts through cultural contexts like folk science or community practices.	Applies indigenous environmental knowledge, local biodiversity, and cultural practices in scientific inquiry.
Education	Builds foundational awareness of cultural identity, history, and community values.	Structures learning systems that respect cultural diversity and promote inclusion.	Shapes instruction, assessment, and curriculum around local heritage, community life, and cultural contexts.
National Agencies/ Organizations	Provide information campaigns that promote cultural awareness and national identity (e.g., NCCA, DepEd).	Develop policies, programs, and training on cultural education nationwide.	Implement heritage programs, cultural mapping, and community-based initiatives that integrate culture into learning.

Prepared by:

HYGEIA E. BERCERO
SHERILYN P. TAMPUS
WENDY BACALSO
GDCE Scholars

CulEd 204 Issues in Cultural Education

1

Here's a unified output that synthesizes our individual contributions across diverse disciplines—philosophy, sociology, anthropology, psychology, communication, natural sciences, and education—while also drawing insights from national agencies and organizations. This integration is anchored on RA 11961 as our guiding legal framework.

Discipline	Cultural Literacy	Cultural Education	Culture-Based Education
Philosophy	Emphasize Filipino values, identity, and traditions as core lenses for understanding the self and community; clarify evolving definitions of cultural literacy to anchor classroom meaning-making.	Ground values-driven frameworks in curriculum through PCEP and GDCE, ensuring ethical formation and local heritage awareness are intentionally embedded.	Translate philosophical ethos into practice by integrating local heritage, rituals, and community narratives to form character and belonging.
Sociology	Use community-driven programs and language diversity to cultivate social identity and participation; draw on models that celebrate local heritage.	Institutionalize teacher training and heritage-awareness initiatives that link schools with local cultural structures and practices.	Foster intercultural competence via community-based projects, indigenous knowledge systems, and pluralistic classroom interactions.

Ivan V. Villarias
Ira Mae B. Mag-aso
Jennifer Jane M. Wenceslao

Group 1- NCCA- GDCE Scholars

CulEd 204 Issues in Cultural Education

2

Discipline	Cultural Literacy	Cultural Education	Culture-Based Educatio
Anthropology	Surface Cebuano cultural identities, traits, and language as cultural capital for learners; document lived traditions.	Design curricula that draw from indigenous knowledge, local history, and ethnographic insights to contextualize learning.	Implement practical strategies (local stories, festivals, mother-tongue resources, museum visits) and community knowledge as everyday pedagogy.
Psychology	Strengthen student identity, critical thinking, and positive attitudes toward heritage preservation through reflective cultural tasks	Use experiential learning (e.g., museum visits) to deepen understanding and belonging; address misconceptions about intangible heritage.	Leverage narrative pedagogy and mother tongue to enhance motivation, engagement, and socio-emotional connection to culture.
Communication	Employ narratives, mother-tongue resources, and local media to make cultural concepts accessible and resonant.	Diagnose and address misconceptions revealed in student essays; communicate traditions through clear, contextualized curricular content.	Build school–community partnerships and use heritage site integration as communication-rich contexts for cultural practice.

CulEd 204 Issues in Cultural Education

Discipline	Cultural Literacy	Cultural Education	Culture-Based Education
Natural sciences	Recognize traditional ecological knowledge, local environmental practices, and biodiversity stewardship as cultural heritage.	Integrate fieldwork, eco-museums, and place-based inquiry linking science with local heritage sites and practices.	Design projects on local crafts, food systems, and indigenous science methods to embed cultural relevance in STEM learning.
Education	Assess and respond to low awareness with contextualized modules; map curriculum to cultural literacy outcomes.	Equip teachers via GDCE and PCEP; align curriculum, assessment, and training to culture-based standards and competencies.	Document replicable classroom practices; embed culture-based modules in teacher education to shape responsive teaching identities.
National agencies/organizations	Advance cultural literacy via NCCA/PCEP initiatives, public programs, and heritage awareness campaigns.	Support curriculum development, teacher training, and heritage site integration aligned with DepEd's inclusive, culture-based goals.	Operationalize policy through school–agency partnerships (NCCA–CNU GDCE), community projects, and regional implementation in Cebu.

MODULE 2:
Logframe Matrix

GDCE Scholars / KulED 204
Group December 10
Revane, Alex, Lucita, Rommel

PROBLEM TREE

Based on individual issues, problems, advocacy will integrate each for the group.

Each of us identified different issues in our locality. Some talked about heritage preservation (like protecting churches), others focused on community awareness, education, environment, or youth involvement. Although these concerns are different, they share one common problem: People in the community lack awareness, participation, and responsibility in taking care of local resources whether cultural, social, or environmental.

Because of this, our group decided to combine our advocacies into one unified goal: "To strengthen community involvement and awareness toward protecting our heritage, environment, and local identity." "To strengthen community involvement and awareness toward protecting our heritage, environment, and local identity."

Our group aims to highlight the rich cultural heritage of Cebu by showcasing the beauty of the churches found in every town. Through presenting each church's picture, name, and year it was built or founded, we hope to deepen people's appreciation for these historic structures.

We believe that this simple initiative connects to several important advocacies:

Cultural / Heritage Issues

We advocate for the preservation and promotion of old churches. By sharing their history and significance, we encourage the community to take part in protecting Cebu's heritage sites.

Education Issues

We aim to educate the youth about local culture and values. Learning about these churches builds awareness and strengthens cultural identity, especially when introduced in schools and community activities.

Environmental Issues

We support efforts to keep our surroundings clean and to protect natural and historical sites. Caring for our environment also means caring for the spaces where these treasured churches stand.

Social Issues

Our advocacy promotes cooperation, safety, and unity. Appreciating these churches reminds us of our shared history, helping build stronger and more connected communities.

Youth Engagement

We want to empower young people to participate in cultural preservation. The youth play a vital role in sustaining community programs and ensuring that our heritage continues to be valued.

Declining Awareness and Appreciation of Cebu's Historic Churches

- Spread awareness, promote old churches, educate the youth, and support local churches in Cebu.

- Loss of cultural identity and pride, Historical sites deteriorate due to lack of attention, Youth become disconnected from local heritage, Reduced tourism interest in towns, Community unity and participation weaken, and Environmental degradation around heritage areas.

- People do not fully know the history, beauty, importance, and cultural value of the churches in each town in Cebu.

- Lack of education about local history and heritage among youth.
- Limited promotion and documentation of historic churches.
- Environmental neglect around church surroundings (litter, improper maintenance).
- Low community involvement in heritage protection.
- Minimal youth participation in cultural programs.
- Weak cooperation within the community in preserving local sites.

PROBLEM Tree Framework

Our Problem Tree shows that the central issue is weak cultural literacy and inconsistent culture-based education. This core problem arises from several root causes: learners have limited cultural knowledge, teachers lack training and materials, school administrators have insufficient policies and resources, parents and communities have low cultural awareness, LGUs struggle with limited support, and cultural bearers lack representation in education.

1

LEARNERS

- Limited cultural knowledge
- Minimal exposure to cultural resources
- Low motivation if lessons are abstract

2

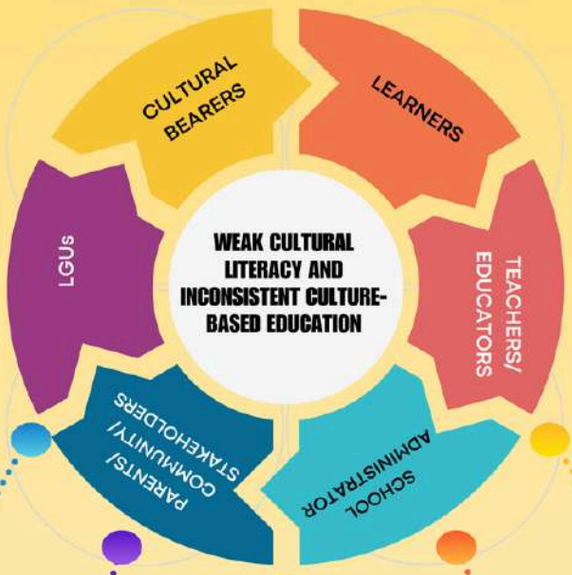
TEACHERS/ EDUCATORS

- Lack of training on cultural integration
- Lack of cultural materials

3

SCHOOL ADMINISTRATORS

- Limited school policies and resources for cultural activities



4

PARENTS/ COMMMUNITY/ STAKEHOLDERS

- Low awareness of cultural education's importance
- Generational gaps in cultural transmission

5

LGUs and other agencies

- Weak support due to budget and political constraints
- insufficient cultural programs for youth

6

CULTURAL BEARERS

- Limited recognition in education
- Risk of loss of traditions

EFFECTS

01 Cultural disconnect among learners and weak appreciation of heritage and identity.

02 Misinterpretation of cultural concepts in class.

03 Inconsistent cultural education programs across schools

04 Loss of traditional knowledge and weakening community identity

05 Poor collaboration between schools and cultural sectors.

These interconnected causes lead to major effects such as cultural disconnect among learners, misinterpretation of cultural concepts, inconsistent school programs, poor community collaboration, and the gradual loss of traditional knowledge and cultural identity.

OBJECTIVE
Tree Framework

Objective Tree presents the positive outcomes that directly address the core problem. Its central goal is to achieve strengthened cultural literacy and effective culture-based education. This is supported by key strategies: enhancing learners' exposure to cultural knowledge, providing teachers with training and materials, establishing strong school policies, increasing parental and community awareness, improving LGU support, and involving cultural bearers in education.

LEARNERS
- Increase knowledge of local culture and heritage
- Expand exposure to cultural resources through activities
- Use engaging, relevant and culture-based lessons

PARENTS/ COMMUNITY/ STAKEHOLDERS
- Raise awareness on the value of cultural education
- Promote cultural practices at home

TEACHERS/ EDUCATORS
- Provide training on culture-based teaching
- Supply cultural teaching materials

LGUs and other AGENCIES
- Strengthen support for youth cultural programs
- Promote cultural pride and heritage

SCHOOL ADMINISTRATION
- Develop clear policies on cultural programs
- Allocate budget for cultural activities

CULTURAL BEARERS
- Increase involvement of local historians and IP groups

01 02 03 04 05 06

STRENGTHENED CULTURAL LITERACY AND EFFECTIVE CULTURE-BASED EDUCATION

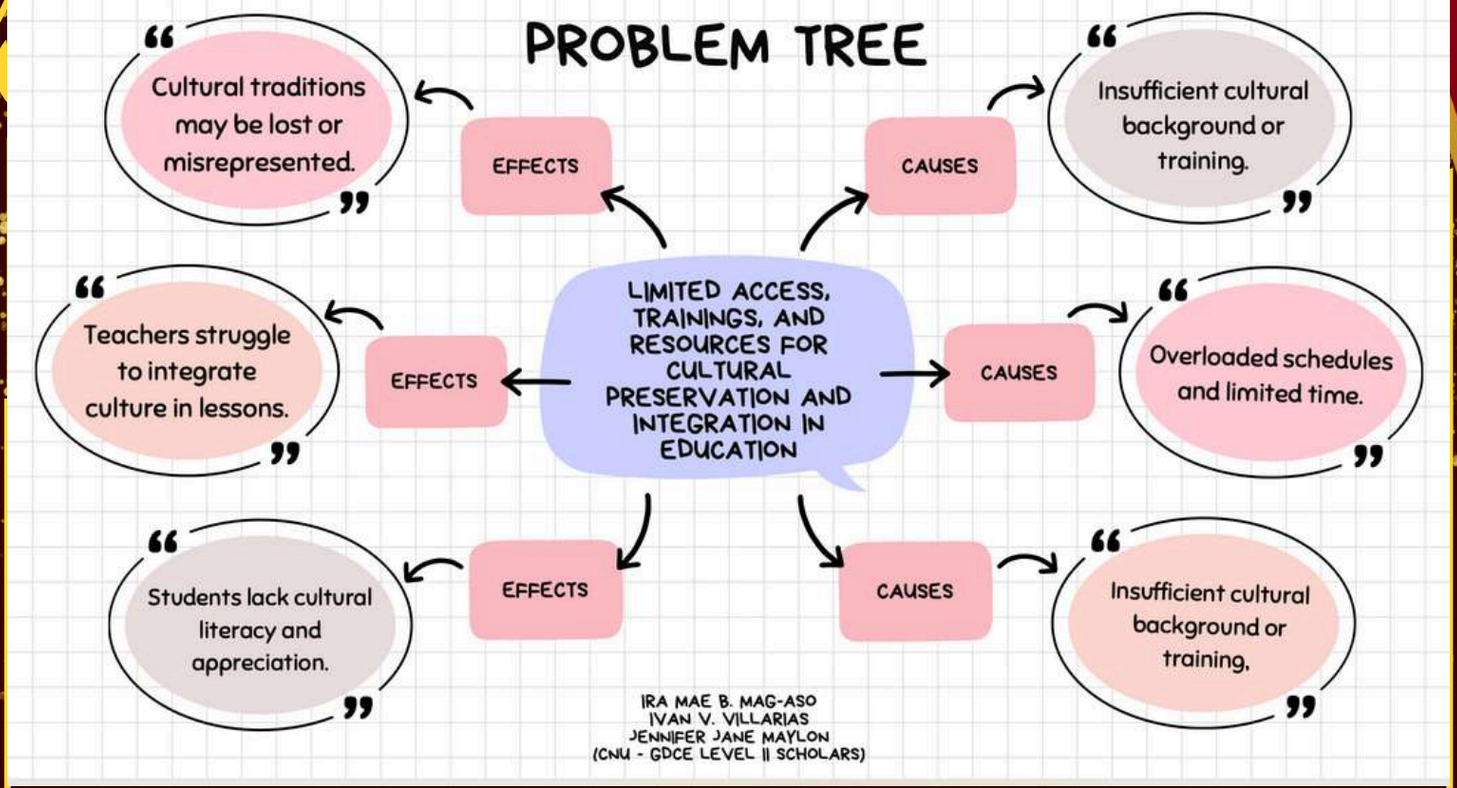
STRATEGIES

would result to

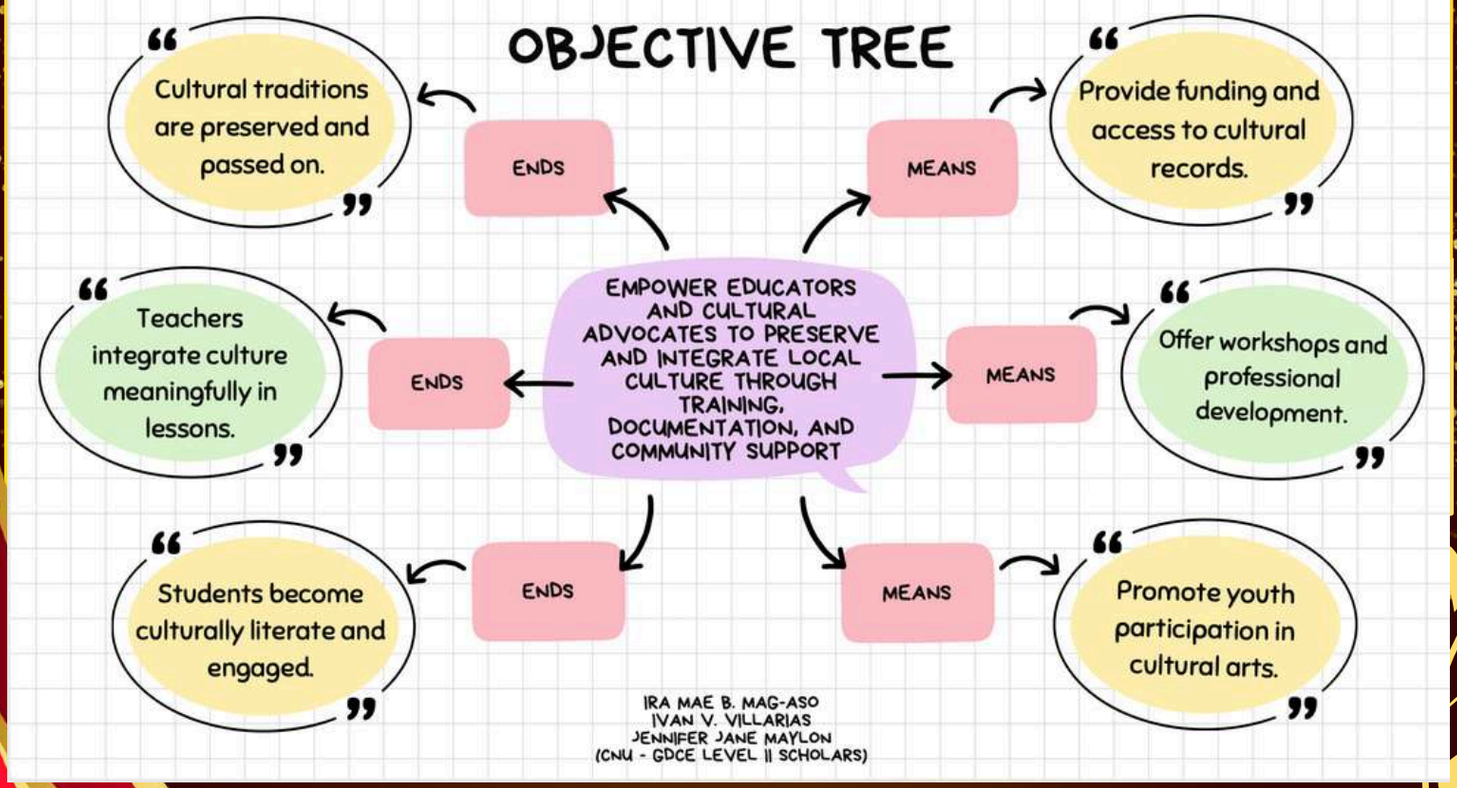
DESIRED OUTCOMES

- Learners develop strong cultural identity and higher appreciation of cultural heritage.
- Proper cultural integration across subjects
- Sustainable culture-based programs in schools
- Strong collaboration between schools, LGUs, IP Groups, and cultural institutions.
- Preservation and transmission of cultural knowledge

When these solutions are in place, the expected results include improved cultural identity among learners, accurate cultural integration in teaching, sustainable cultural programs in schools, strong community partnerships, and preservation of traditional knowledge and heritage.



IRA MAE B. MAG-ASO
IVAN V. VILLARIAS
JENNIFER JANE MAYLON
(CNU - GDCE LEVEL II SCHOLARS)


OBJECTIVE TREE
EMPOWER EDUCATORS AND CULTURAL ADVOCATES TO PRESERVE AND INTEGRATE LOCAL CULTURE THROUGH TRAINING, DOCUMENTATION, AND COMMUNITY SUPPORT
ENDS
Cultural traditions are preserved and passed on.
MEANS
Provide funding and access to cultural records.
ENDS
Teachers integrate culture meaningfully in lessons.
MEANS
Offer workshops and professional development.
ENDS
Students become culturally literate and engaged.
MEANS
Promote youth participation in cultural arts.

IRA MAE B. MAG-ASO
IVAN V. VILLARIAS
JENNIFER JANE MAYLON
(CNU - GDCE LEVEL II SCHOLARS)

MODULE 3:
Open Space Technologies

KULED 204

REYANE, ALEX, LUCITA, & ROMMEL

Group 1 – GDCE Scholars

Module 3 Group Activity: Based on principles 1-4, integrate cultural literacy, cultural education and culture-based education

Principle	Cultural Literacy	Cultural Education	Culture-Based Education
Principle 1: Whoever comes are the right people	Barangay elders, youth, and artisans share their knowledge of local traditions and heritage, ensuring all cultural perspectives are included.	Participants learn about the history of local churches, festivals, and crafts through the experiences of attendees.	Knowledge shared by participants is incorporated into heritage tourism plans that reflect the community's cultural practices.
Principle 2: Whatever happens is the only thing that could have happened	Residents share their traditional ways of coping with disasters, contributing their cultural knowledge.	Participants gain understanding of different cultural approaches to disaster response and resilience.	Community disaster preparedness plans combine traditional practices with modern techniques, reflecting local culture.
Principle 3: Whenever it starts is the right time	OST sessions scheduled according to local community rhythms, such as after harvest or during cultural festivals, to maximize participation.	Participants learn from indigenous practices related to timing and seasonal activities.	Discussions integrate local agricultural or seasonal knowledge into environmental and educational programs.
Principle 4: When it's over, it's over	Community members contribute actionable ideas for sustainable practices and cultural preservation.	Participants understand how local Filipino values like bayanihan and respeto can guide action.	Plans are implemented respecting cultural norms and practices, ensuring culturally grounded solutions.

HYGEIA E. BERCERO, SHERILYN TAMPUS. WENDY BACALSO **DECEMBER 14, 2025**

ISSUES IN CULTURAL EDUCATION

The class will try to utilize the guiding principles of open space technology to discuss their combined output on individual activity.

OST PRINCIPLES	Cultural Literacy	Cultural Education	Culture-Based Education
Principle 1: Whoever comes is the right people • **Music 10 – Contemporary Philippine Music:** Students and local musicians share how modern Filipino music reflects traditional roots and community history. • **PE – Indigenous Games (Laro ng Lahi):** Community coaches and students lead traditional games, highlighting values like cooperation and respect. • **Arts 10 – Filipino Visual Narratives:** Learners present media artworks inspired by their own community stories.	*Music & Arts*: Learners share their own exposure to Contemporary Philippine Music, local visual narratives, and regional dances, recognizing links between modern works and traditional roots. *PE & Health*: Students bring personal knowledge of laro ng lahi and community health practices.	Teachers, peers, elders, artists, and community health workers who participated became valid educators. In Arts 10, students learned Filipino visual narratives through peer critique and community input.	Learning draws directly from learners' communities—e.g., teaching folk dances, traditional games, and indigenous wellness practices using local examples, validating cultural bearers as co-teachers.
Principle 2: Whatever happens is the only thing that could have happened • **Arts 10 – Media-Based Arts:** Student-produced films and media pieces evolve based on peer critique and cultural sensitivity discussions. • **Dance – Folk and Indigenous Dances:** Learners adapt choreography respectfully, learning cultural meaning through embodied practice. • **Health – Indigenous Wellness Practices:** Dialogues balance traditional healing beliefs with scientific health knowledge.	Learners discovered multiple meanings in music performances, media artworks, and dance movements, realizing that culture is diverse and context-based.	In MAPEH activities, discussions, performances, and critiques unfolded naturally through OST sessions, allowing authentic cultural interpretations rather than fixed answers.	Students modified traditional games for fitness, adapted folk dances respectfully, and balanced traditional health beliefs with scientific understanding—showing culture as evolving.
Principle 3: Whenever it starts is the right time • **Music 10 – Performance & Peer Evaluation:** Students join sessions when they feel confident to perform or reflect on cultural meaning. • **PE – Fitness Through Traditional Games:** Learners explore games at their own pace while tracking physical fitness outcomes. • **Health – Community Health Mapping:** Students initiate discussions on nutrition, rituals, and wellness practices relevant to their families.	Cultural understanding deepened when learners voluntarily joined sessions on Filipino music, indigenous games, or community health, based on interest and readiness.	Learning in Music, Arts, PE, and Health became more meaningful as sessions began from learners' curiosity and lived experiences.	Lessons began from real-life practices—local games, dances, music, and health rituals—making culture-based instruction relevant and timely.
Principle 4: When it's over, it's over • **Dance – Folk and Indigenous Dances:** Sessions conclude after learners can explain cultural meanings and perform respectfully. • **Arts 10 – Media Critique:** Discussions end once students justify artistic choices using culturally grounded criteria. • **Health – Culture-Based Health Promotion:** Learning culminates in culturally respectful action plans for school or community health.	Reflections and outputs (performances, media pieces, dance demos) concluded once learners had fully expressed cultural understanding.	Assessment focused on reflection, peer feedback, and cultural respect rather than rigid time limits—e.g., evaluating music and dance based on cultural meaning.	Outputs such as dance performances, media artworks, fitness-based traditional games, and culturally respectful health proposals became meaningful community-linked products.

Insights:

Using Open Space Technology, the MAPEH individual activities showed that cultural literacy grows through exposure and comparison of traditions and contemporary practices; cultural education is strengthened through dialogue, collaboration, and reflection; and culture-based education becomes effective when lessons in Music, Arts, PE, and Health are grounded in learners' own communities. OST transformed MAPEH learning into an inclusive, participatory, and culturally responsive process.

Prepared by:

HYGEIA E. BERCERO
SHERILYN P. TAMPUS
WENDY BACALSO
GDCE Scholars

Group Activity: Module 3 - Open Space Technologies

Principle/s of Open Space Technology	Cultural Literacy	Cultural Education	Culture-Based Education
1. Whoever comes is the right people.	Community members, youth, and cultural bearers who join OST spaces; whether discussing *Visayan music*, *folk dances*, or *Talisay icons* like the *Tres Aliños Monument*—become valid contributors to cultural knowledge.	Learners who participate in OST platforms (Facebook groups, Zoom forums, TikTok cultural hashtags) help sustain traditions such as *Halad-Inasal*, *indigenous games*, and *street dance as cultural voice*.	Anyone who joins OST discussions—teachers, elders, dancers, musicians—helps preserve heritage sites, rituals, and indigenous practices like *hilot* and traditional music.
2. Whatever happens is the only thing that could have.	Cultural meaning emerges naturally: a spontaneous OST session on *Visayan music* or a shared story about *Sta. Teresa de Avila Church* becomes a unique cultural moment.	Folk dance demonstrations, street dance dialogues, or festival reflections (e.g., *Talisay Landing Site* history) evolve organically through participant sharing.	OST allows authentic cultural exchange—whether about *lechon-making traditions*, *patintero*, or *herbal medicine*, reflecting real community experiences.
3. Whenever it starts is the right time.	Cultural appreciation may begin with a single OST post, a TikTok dance, or a sudden interest in a local landmark—learning starts when curiosity awakens.	Students may explore *folk dances*, *Visayan songs*, or *heritage sites* anytime through OST platforms, not only during formal lessons.	Culture-based learning—heritage tours, festival discussions, indigenous health talks—can begin whenever the community feels ready to engage.
4. When it's over, it's over.	Even short OST interactions—like a brief discussion on *traditional games* or a quick visit to *Talisay's historical sites*—leave lasting cultural impact.	A single OST session on *street dance identity*, *folk dance steps*, or *Visayan instruments* may end, but the learning continues internally.	Culture-based activities conclude naturally, respecting community rhythms—whether it's a festival, a music sharing circle, or an OST health forum on *hilot*.

I.M. MAG-ASO, J.J. MAYLON, I. VILLARIAS, CNU-GDCE LEVEL II SCHOLARS

MODULE 4:

Appreciative Inquiry

Cultural Icons that would best define the culture of a place

GROUP 1_KULED 204__REYANE, ALEX, LUCITA, ROMMEL

BASILICA MINORE DEL STO NIÑO

DISCOVERY

We learned that the Basilica Minore del Santo Niño is not only a place of worship but also a historical and cultural symbol of Filipino faith, identity, and devotion. It plays an important role in Cebu's history and religious life.

DREAM

We envision a community where people recognize the Basilica as an important cultural and religious heritage site, fostering deeper faith, respect, and pride in local history and traditions.

DESIGN

We designed culture-based learning activities such as research, photo documentation, heritage mapping, and short videos to explore the Basilica's history, religious significance, and cultural impact.

DELIVER

We presented our outputs through discussions, posters, and presentations, helping others appreciate the Basilica Minore del Santo Niño as a living symbol of faith, culture, and Filipino identity.

NCCA

CEBU NORMAL UNIVERSITY
1902
CEBU CITY PHILIPPINES

PCEP
PHILIPPINE CULTURAL EDUCATION PROGRAM

GDCE

Cultural Icons:

- Lapu-Lapu's bravery & leadership
- Rich marine life in San Vicente Sanctuary
- Pristine reefs & culture in Caohagan
- Historical sites like Muelle Osmeña Lighthouse

DISCOVER
Identify & appreciate current strengths

Aspirations for the icons:

- Inspire Filipino pride & freedom (Lapu-Lapu)
- Become a top marine sanctuary (San Vicente)
- Model sustainable island living (Caohagan)
- Revitalize heritage tourism (Muelle Osmeña) Muelle Osmeña Lighthouse

DREAM
Envision future possibilities & goals, strengths

Actions to implement:

- History education and youth leadership
- Conservation programs and eco-tourism
- Community crafts promotion & cultural events
- Heritage restoration and guided tours tourism (Muelle Osmeña) Muelle Osmeña Lighthouse

Design
Plan strategies & actions, strengths

Expected results:

- Increased cultural pride and awareness
- Healthy ecosystems and sustainable income
- Recognized conservation and heritage sites
- Empowered communities and thriving tourism

Deliver
Execute & sustain results

"Padayon Lapu-Lapu: Preserving Cultural and Natural Heritage"

Submitted by:
HYGEIA E. BERCERO
SHERILYN P. TAMPUS
WENDY C. BACALSO

GROUP ACTIVITY: MODULE 4 - APPRECIATION INQUIRY

(Strengths. Opportunities. Aspirations. Results)

Presented by:
Ira Mae B. Mag-aso
Jennifer Jane W. Maylon
Ivan V. Villarias
CNU - GDCE Level II Scholars

DISCOVER

What gives life to the Sarok as a cultural icon?

The Sarok represents the agrarian roots and resilience of the people of Consolacion, traditionally used by farmers for protection from the elements. It remains a living symbol of local identity, labor, and creativity, especially visible during cultural events and festivals.

DREAM

What do we envision for the Sarok and the community of Consolacion?

The community envisions the Sarok as a widely recognized symbol of Consolacion's cultural identity. It aspires for younger generations to value the Sarok as a source of pride and cultural continuity.

DELIVER

How will the community sustain and realize the design?

Sustained use of the Sarok in education and community celebrations will strengthen cultural pride and youth participation. Over time, this will help preserve the Sarok as a meaningful and enduring cultural icon of Consolacion.

DESIGN

What should be done to achieve this vision?

The Sarok can be integrated into school lessons, cultural performances, and the Sarok Festival to strengthen heritage education. Collaboration among schools, artisans, and the local government can promote its preservation and creative use.

On and on Consolacion

MODULE 5:

Logframe, Logical Framework, from inputs to impacts

Participants' own cultural education advocacy by putting the knowledge or information source, along with culture bearers, front and center of issues and cultural education.

Individual Activity Module 6

Alex N. Montecillo Jr.

Create a logical framework matrix for a project that promotes the Rights of Nature within a cultural community.

Logical Framework: Cabalawan Historical & Nature Sanctuary

Project Level	Objectively Verifiable Indicators (OVI)	Means of Verification (MOV)
Goal (Impact)	By 2040, a 50% increase in local heritage tourism and a 100% preservation rate of identified guerrilla cave systems in Sogod.	Municipal Tourism reports; Department of Environment and Natural Resources (DENR) cave assessments.
Purpose (Outcome)	Formal recognition of the Col. Harry Fenton execution site as a local heritage landmark by the National Historical Commission or local board.	Official Board Resolutions; Published Historical Map of Sogod; Heritage Site Registry.
Outputs (Results)	1. A permanent commemorative monument erected in Cabalawan. 2. A "Heritage Protection Zone" established around the guerrilla caves.	Site photos; Inauguration programs; Municipal Ordinances for land protection.
Activities (Inputs)	1. Detailed oral history interviews with local elders to pinpoint the execution site. 2. Geological and safety mapping of the guerrilla caves.	Interview transcripts; Geological survey maps; Project budget receipts.

Write a short reflection paper explaining how your proposed project's inputs lead to desired impacts on both culture and environment.

Reflection: The Intersection of History and Habitat in Cabalawan

The proposed **Cabalawan Biocultural Heritage Sanctuary** is built on the philosophy that the "Rights of Nature" and the preservation of human history are mutually reinforcing. By treating the landscape of Sogod not just as a resource, but as a living witness to the Philippine resistance, we can achieve a future where both culture and environment thrive.

From Inputs to Cultural Impact

The primary inputs—**oral history mapping** and the **identification of Col. Harry Fenton's execution site**—serve as the foundation for cultural restoration. Currently, much of the Fenton narrative remains a whispered part of local history. By formalizing this site through the Log frame's activities, we transform a "lost" location into a tangible landmark.

This leads to a profound cultural impact: it provides the community with a sense of **historical closure and identity**. For the youth of Sogod, the vision for 2040 moves history from the pages of a textbook into the physical world they can visit, touch, and respect. It ensures that the complicated legacy of leadership and the bravery of the guerrilla forces are woven into the town's permanent narrative.

From Inputs to Environmental Impact

The environmental inputs, specifically the **geological surveys and safety mapping of the guerrilla caves**, act as the catalyst for the "Rights of Nature." These caves provided refuge to the Cebu Area Command during the darkest days of the 1940s. By recognizing them as historical sanctuaries, we grant them a layer of protection that goes beyond simple environmental law.

The desired environmental impact is the **permanent preservation of the cave ecosystems**. In this framework, the land is seen as a "silent veteran." Protecting the caves from quarrying or urban encroachment isn't just about biodiversity; it is an act of gratitude to the earth that sheltered our ancestors. By 2040, this project ensures that the natural beauty of Cabalawan remains intact, serving as a green monument to the resilience of the Filipino spirit.

The Synthesis

Ultimately, this project proves that **preservation is progress**. By investing in the identification of the Fenton site and the protection of the guerrilla caves (Inputs), we produce a community that is both ecologically conscious and historically grounded (Impacts). We are not just building a monument; we are cultivating a landscape where nature and history guard one another.

UNCONFERENCE 2025

Cultural Education 204: Issues in Cultural Education

NARRATIVE REPORT

The Culture Education 204 Unconference 2023, titled "Handumanan sa Kabilin: Kaugmaong Malamboon" (A Legacy of Flourishing), was a deeply moving and academically robust event held on December 27, 2023. Organized by the CNU-GDCE Batch 6 Scholars, the unconference transcended a typical lecture series to become a vibrant platform for cultural advocacy and shared memory. The program's central objective was to instill a sense of urgency and pride in preserving the multifaceted heritage of the Central Visayas and the Philippines, effectively serving as a commitment by the emerging scholars to ensure their cultural inheritance continues to flourish for future generations.

The core of the unconference was structured to both inspire and inform, moving from formal protocols to intensive scholarly engagement. The initial segment (Parts I & II) set a reflective tone with the Philippine National Anthem and Invocation, followed by motivational addresses from faculty like Dr. Ma. Nancy Cadesales and Dr. Randy Nobleza, and messages from GDCE scholars. The main academic component (Part III) featured three compelling group presentations that transformed research into advocacy: the first focused on "Promoting Awareness and Preservation of Cebu Churches," the second advocated for "Padayon Lapu-Lapu: Preserving Our Cultural and Natural Heritage," and the third championed "Roots in Rhythm: An Advocacy for Local Music Preservation." Each presentation was made richer by discussions with specialized reactors and audience engagement through trivia and cultural intermissions. This dynamic structure ensured that the academic discourse was deeply humanized and connected to real-world preservation efforts.

Concluding the day's journey, the final segments (Parts IV, V & VI) ensured the learning was synthesized and internalized. The Open Forum provided a crucial space for audience and scholars to exchange ideas, while scholar Ms. Cherilyn Tampus delivered thoughtful Insights and Reflections to consolidate the day's key takeaways. Finally, the Closing Remarks by Ms. Ma. Ira Mae Mag-aso provided a poignant call to action, cementing the unconference's theme—that cultural heritage is a living legacy that demands continuous engagement. The "Handumanan sa Kabilin" was not merely a program; it was a success in mobilizing the academic community to be active stewards of their cultural patrimony, ensuring that the collective memory thrives in a prosperous and well-preserved environment.

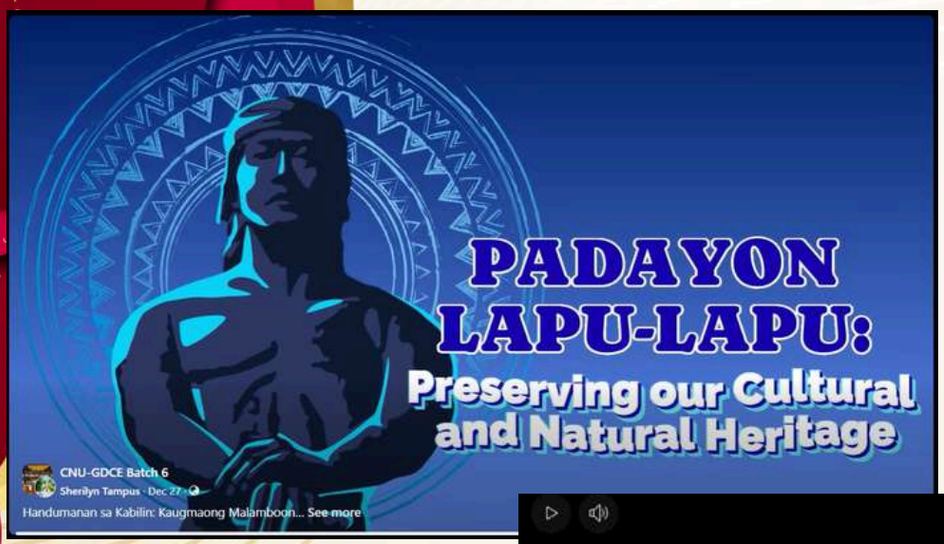
DOCUMENTATION

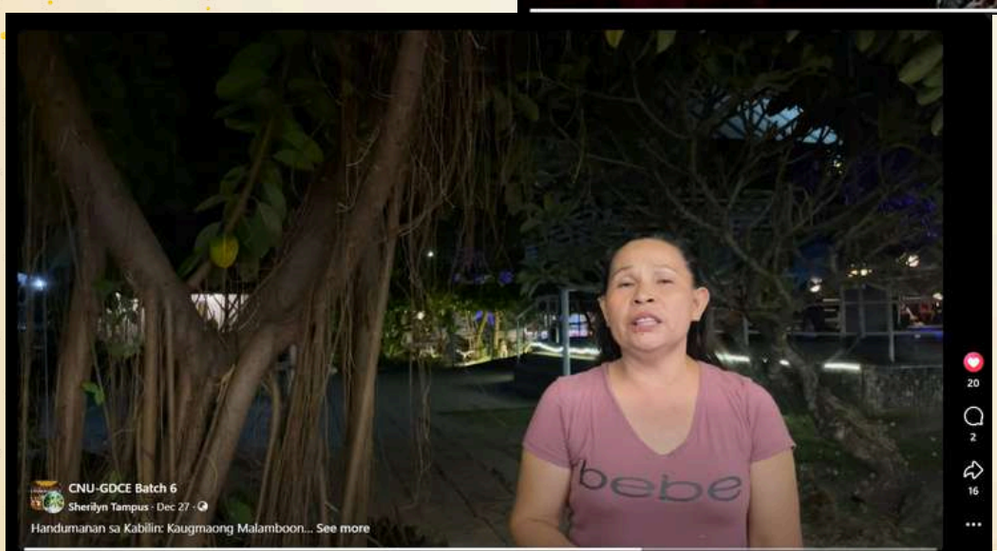
GROUP 1

Cebu
METROPOLITAN CATHEDRAL AND PARISH OF SAINT VITALIS AND OF THE IMMACULATE CONCEPTION
Metropolitan Cathedral and Parish of Saint Vitalis and of the Immaculate Conception (Cebu)
CNU-GDCE Batch 6
Sherilyn Tampus · Dec 27 ·
Handumanan sa Kabilin: Kaugmaong Malamboon... See more

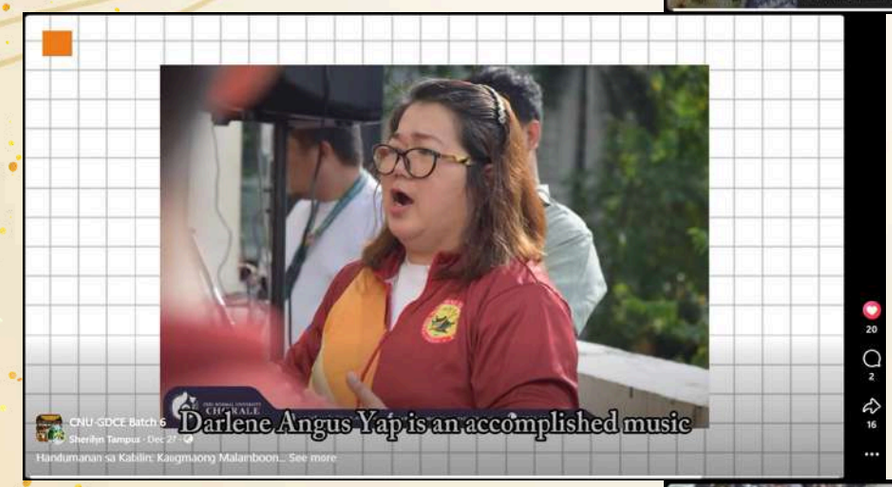
DOCUMENTATION

GROUP 2





DOCUMENTATION GROUP 3


Darlene Angus Yap is an accomplished music
CNU-GDCE Batch 6
Sherilyn Tampus · Dec 27 ·
Handumanan sa Kabilin: Kaugmaong Malamboon... See more

“
Preserve our music and culture today, so the next generation can hear who they are and remember where they came from
CNU-GDCE Batch 6
Sherilyn Tampus · Dec 27 ·
Handumanan sa Kabilin: Kaugmaong Malamboon... See more

REFLECTIONS

Cultural Education 204 deepened my understanding that culture is not a static concept preserved only in textbooks or traditions, but a living experience shaped by people, power, and context. The issues discussed—such as cultural misrepresentation, marginalization, and the loss of indigenous knowledge—made me reflect on how education can either silence or amplify cultural voices. This course challenged me to see learners not as passive recipients of culture, but as active bearers of stories, identities, and lived realities that deserve respect and space in the classroom.

More than an academic subject, Cultural Education 204 became a call to responsibility and empathy. It reminded me that teaching culture requires humility, active listening, and a willingness to unlearn biases. By humanizing cultural issues and grounding them in real experiences, the course strengthened my belief that education must protect cultural dignity while empowering communities. In the end, cultural education is not just about preserving the past—it is about shaping a more inclusive, just, and culturally responsive future.

SHERILYN P. TAMPUS
GDCE Scholar - Batch 6

REFLECTIONS

As we come to the end of our program, we are reminded that cultural education plays a vital role in preserving our heritage while responding to the realities and challenges of the present. The issues we discussed today call on us to be more reflective, responsible, and proactive as educators, scholars, and cultural warriors.

We extend our sincere gratitude to Professor Randy Nobleza for his guidance and support, to my fellow NCCA–GDCE scholars for their dedication and collaboration, and to Cebu Normal University for its continued academic support. We also express our heartfelt appreciation to the National Commission for Culture and the Arts (NCCA) for making this program possible and for its unwavering commitment to advancing cultural education.

Our warmest thanks to our guest speakers for generously sharing their insights and expertise, and to our online audience for their time, presence, and engagement. May the conversations we began today continue beyond this program and inspire meaningful action in our classrooms and communities.

Daghang salamat, and a pleasant day to everyone.

IRA MAE MAG–ASO
GDCE Scholar - Batch 6

GRADUATE DIPLOMA IN CULTURAL EDUCATION

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